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ARCHITECTURAL CRITICISM.

PERHAPS the most difficult problem which the architect of to-day is compelled to face is the high apartment building in which ten or more stories of wall surface are compulsorily treated with windows of equal size and similar spacing. It is pretty hard to know exactly how to get at a problem of this kind, and the solution found by Mr. Bodker in the Turin Apartments (Plate XL), is one of the best which has been presented to the public. The excellent manner in which the plan has been divided so as to secure exterior light on a tremendous portion of the exterior rooms has broken up the façade to an extent almost unprecedented, and the light courts, returning as they do from the streets, require the suppression of the cornice around them, so as to reduce as little as possible their value. Whether or not in a case like this wide projecting cornices on the street side were not a mistake the architect would probably be the best judge, and on the corner portion of the building he has evidently felt the necessity for treating the cornice as a feature of façade only and has endeavored by cutting out the cornice to harmonize two portions of the building, in one of which the cornice projected on the front only and the other of which the cornice projected on the front and one side. One cannot feel that the result was entirely successful, and yet it was an experiment which was well worth trying and which points very strongly towards the necessity of some crowning feature other than the conventional Italian cornice on our tall buildings. Other than this feature there is no criticism necessary; the conventional treatment of base, shaft and capital has been carried through with extraordinary good taste; the basement of limestone is quite simple, and beautiful in detail, the shaft is developed in a vertical direction and with arches over the heads of the several bays; a somewhat secondary crown motive introduced over the heads of these windows acts as a transition between the shaft and the capital which is to some extent a duplication of the upper portion of the shaft. The panels between the windows are treated in color, while the arches which form the heads of the bays are in colored terra cotta. The plan is about as conveniently and well worked out as is possible in apartment house plan; narrow interior corridors are reduced to a minimum, the service portions are placed inconspicuously, and the relations of the various rooms excellent. The building as a whole is a noteworthy addition to our apartment houses.

WHETHER the undeniable beauty of the design of the First Church of Christ Scientist, Philadelphia, Pa., Carrere & Hastings, T. E. Blake, architects (Plates XXXVI-XXXVII), atones for its introduction into a city whose characteristics are so purely Colonial as that of Philadelphia, seems to me an open question, and perhaps for any other purpose than that of a Christian Science Church it would not have been attempted; but that sect, without traditional architecture, seems to demand that their buildings be treated in a manner to differentiate them from surrounding work, even though the result be inharmonious. As was above said, the excellence of the design itself is unquestionable, the exquisite treatment of the entrance in five bays, flanked by low pavilions and screening a great auditorium is wonderfully composed, while the details throughout are of that high standard of excellence we have

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learned to expect both from Messrs. Carrere & Hastings, and their associate, Mr. Blake. The cornice, the orders, the doorways and the tile work are alike of the highest order of merit, and although they approximate Spanish architecture of the California Mission type, have been developed into a building adequate and suitable for its purpose. The composition of the front, good though it appears in photograph, is even more delightful in reality, and there is no point of view from which the building can readily be seen in which its excellence appears lessened. There has been in this building no attempt to design the façade only; the building is distinctly one to be seen from all points and is from all points equally beautiful. It is unusual to find the paths and the gardening work in the spirit and to the extent that has been the case in this building, and it is a very encouraging feature of modern conditions that the architect's duties have not been allowed to terminate at the completion of the building itself, but have included its setting in a proper manner. The public seems to be awakening to the fact that the architect can improve his building, and to an extent worth payment in the treatment of the setting, and Messrs. Carrere & Hastings have, perhaps more than any other architects practicing in this country, accomplished this result. The interior is as delightful as the exterior, simple to a degree, depending upon its proportion for the most of its effect, and one might add, one of the best examples of a penetrated dome which has been erected in this country.

IN the residence of Edwin Gould, Carrere & Hastings, architects (Plate XXXV), is shown in very perfect form the present development of the city residence of great cost in New York, and Messrs. Carrere & Hastings have departed from their customary use of French architecture in this building, to use a style both simpler and richer, wonderful in proportion, exquisite in detail and delightful in color. Criticism fails before a building which speaks so eloquently for itself.

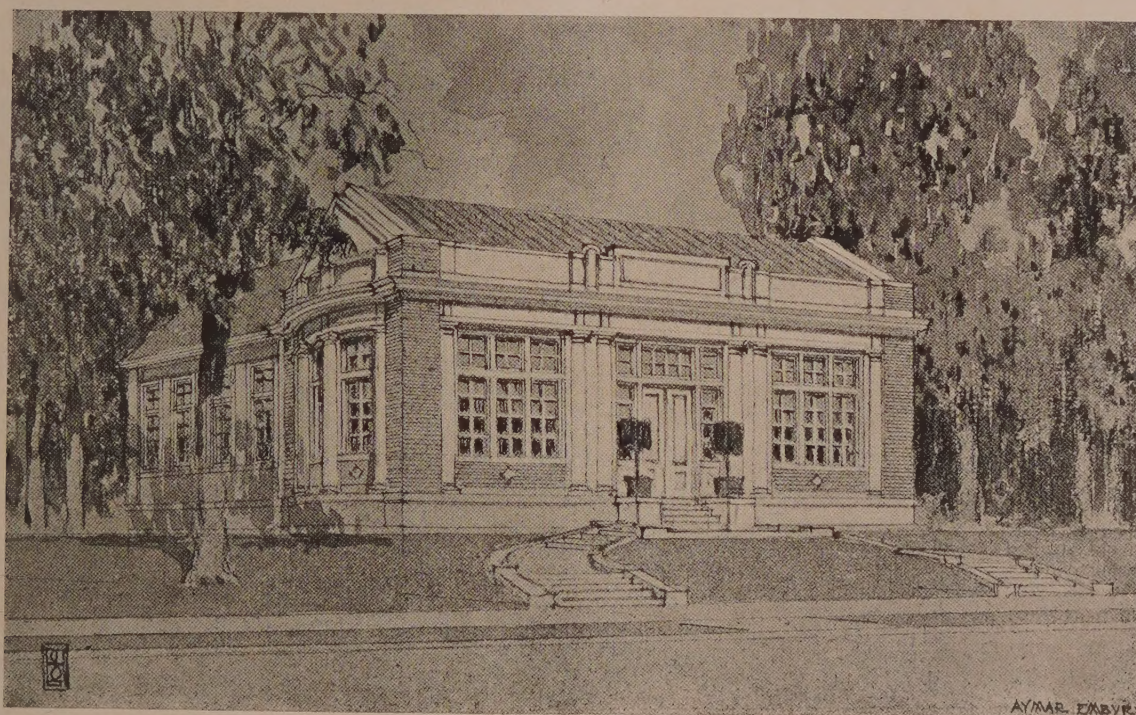
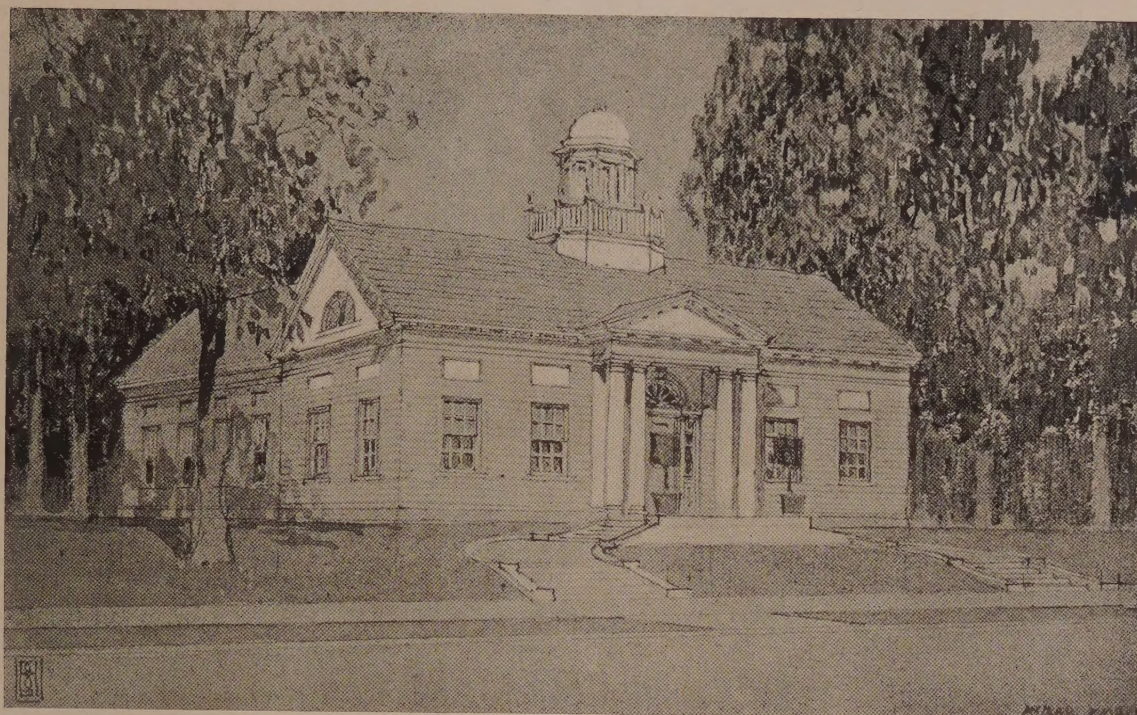
THE Russell Sage Laboratory and the Walker Laboratory, Lawlor & Haase, architects (Plates XXXII-XXXIV), are designed in characteristically American fashion and seem most excellent examples of modern design. At present a little hard in their lines they will, as planting is done about them, and as age softens the surface, present to the next generation a very favorable impression of our work. While they contain no features of marked originality or complete novelty they are very forceful examples of the value of good taste, their antecedents are primarily Georgian, but that Georgian (as there has been occasion before to remark in these columns), modified by the knowledge and influence of Italian architecture. While they remind us very strongly of Colonial work, it is Colonial with a difference, in that the orders more nearly approximate the Classic proportion than that of Colonial times, and the disposition of the masses is somewhat more formal. They have not also the heavily pitched roofs so characteristic of the Colonial period, and which we instinctively look for in buildings of that time, although flat roofs or roofs of low pitch were by no means rare.

The great difficulty in designing college buildings lies in the fact that one floor cannot well be subordinated to another; a municipal building, a banking structure, a library and other buildings of kindred types have the use of

various portions of the building sharply differentiated, permitting an expression in the exterior of the domination of certain parts, which permits of a solution of the mass, more agreeable (if more difficult) than that in which all floors and all rooms of every floor, being used for the same purpose, must be equally well lighted and of nearly equal heights. The problem is, therefore, in a class room building, to treat a façade in which the windows of every floor are of nearly the same size and the spacing of the windows about equal; any emphasis laid on particular portions of the building is for this reason more or less forced, and yet it is essential to divide the façade of the great length of that of the Sage Laboratory into several distinct bays. The method in which these factors have been incorporated into an agreeable and practical design in this building is deserving of the highest praise; and while one instinctively feels that the first story above the ground floor should be treated in somewhat larger manner than the rest, one also realizes that the conditions of the problem made this impossible, and that a better treatment would be hard to find. Three stories of equal height and of equal window spacing, and these windows of large size in proportion to the wall surface, did not afford much scope for design; projections had to be kept flat as any extreme decoration of various portions of the building would at once emphasize points on which no emphasis should be properly laid. The architects, however, have combined the distinctly decorative portion of the treatment to pointing out most plainly the position of the entrance doorway and to strengthening the corners. The plan is reasoned simple and practical, the relations of the various rooms each to the other, both on the same floor and from the lowest floor to the highest have been most accurately studied, and while no attempt has been made to develop monumental interiors, at the same time it is perfectly plain that circulation is both easy and concentrated and that the basic principle of plan, great facility in emptying those portions of the building in which the biggest crowd is concentrated, has been thoroughly well studied. While, as was said at the start of this criticism, there is nothing remarkable for novelty or originality in the building, the elements of good taste and convenience, after all the most essential features of a building have been well considered and the building is much better worth study than would appear from its simple and unpretentious exterior.

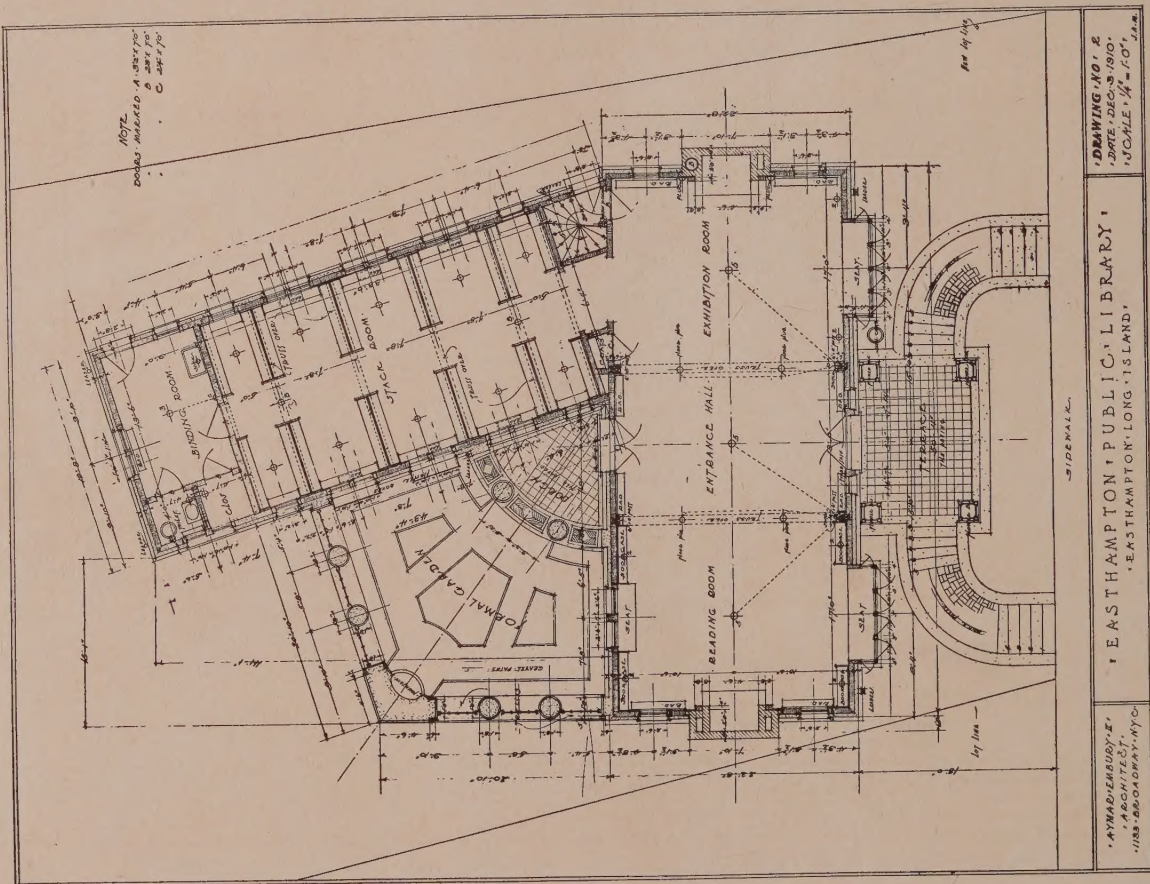
THE illustration of St. Gabriel's Roman Catholic School, John V. Van Pelt, architect (Plate XXXIX), is of a single façade divided into a basement, three stories in a single group and a story in what acts as a frieze on the whole. The scheme shows excellent lighting in all parts of the building and a possible scheme for ventilation openings by making them count as part of the design. The individual portions of the building are extremely well managed and their treatments have been combined into a façade which holds together as every well designed structure should. The treatment of the façade with pattern brick work, which has come so largely into use in the past few years, and which it may be not amiss to remark has been in great part due to the intelligent advertising in the architectural magazines of a single firm of brick makers, has been carried very far on this building, the frieze especially being almost entirely worked out in pattern, while the

(Continued page 59)



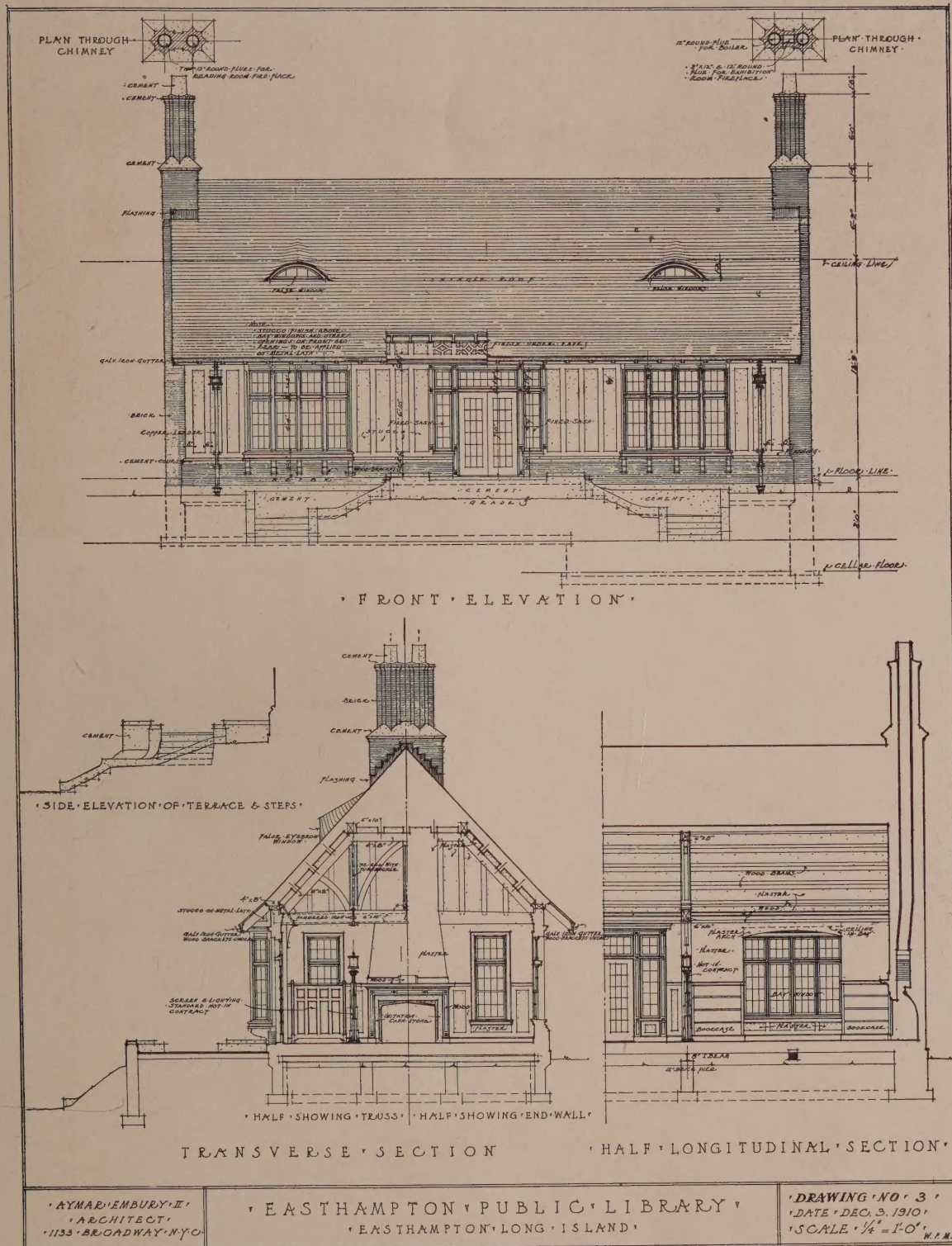
DESIGNS SUBMITTED FOR PUBLIC LIBRARY, EASTHAMPTON, LONG ISLAND. (PLAN NEXT PAGE).

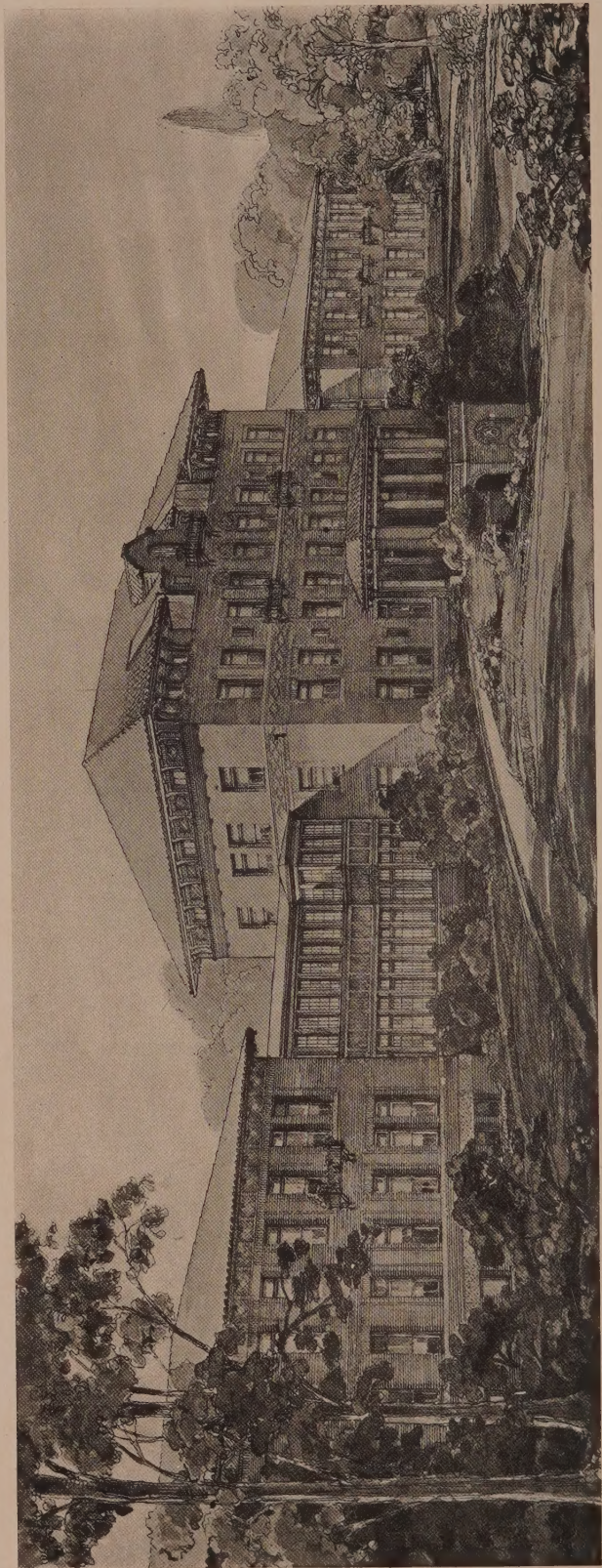
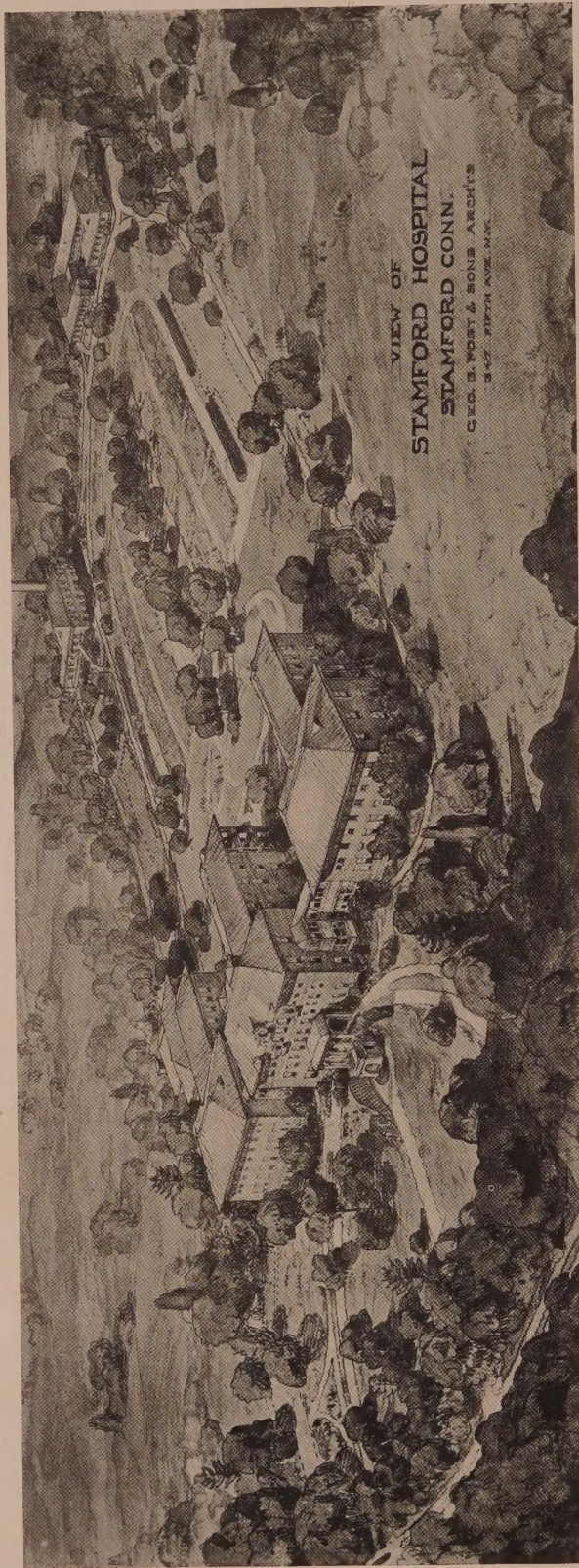
Aymar Embury II, Architect.

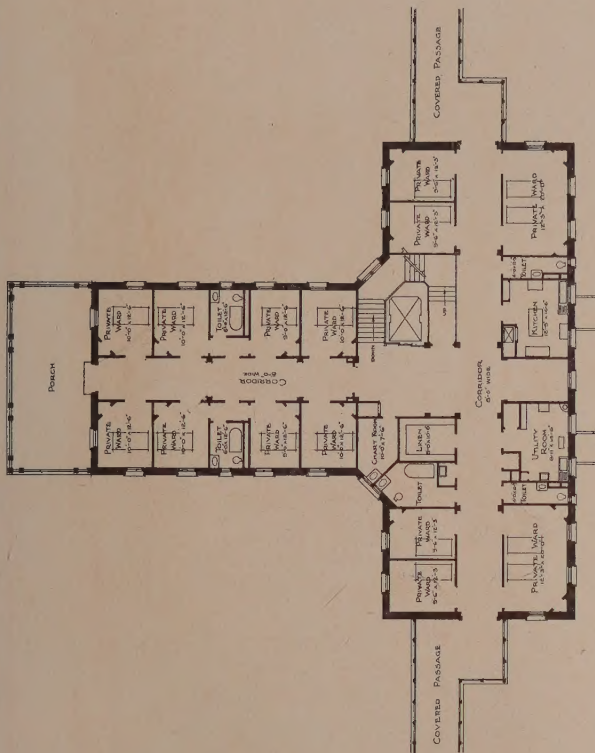


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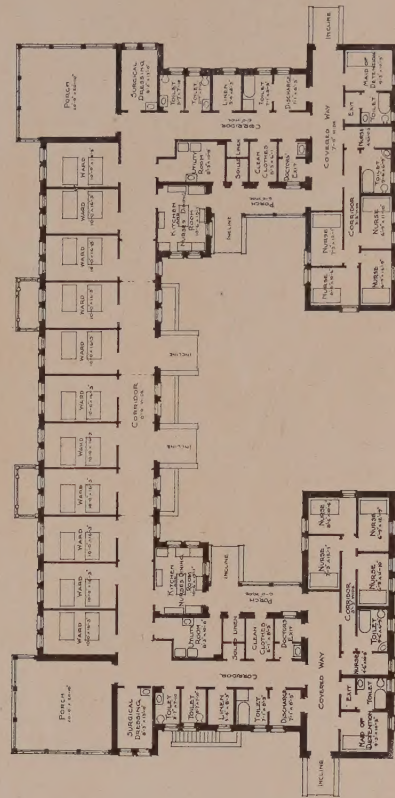
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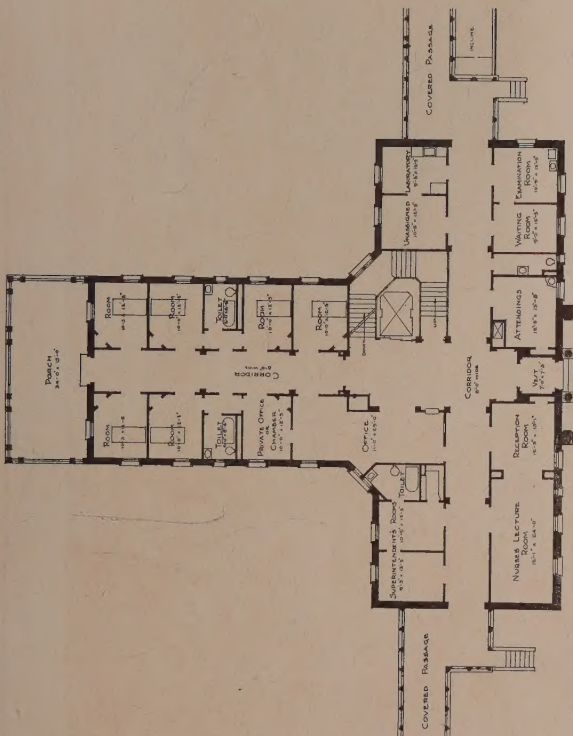




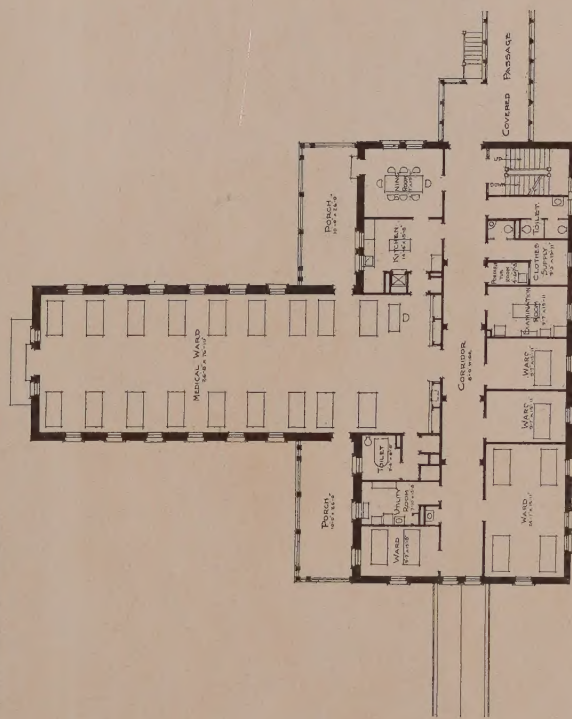
Second Floor, Main Building.



Ground Floor, Contagious Ward Building.



First Floor, Main Building.



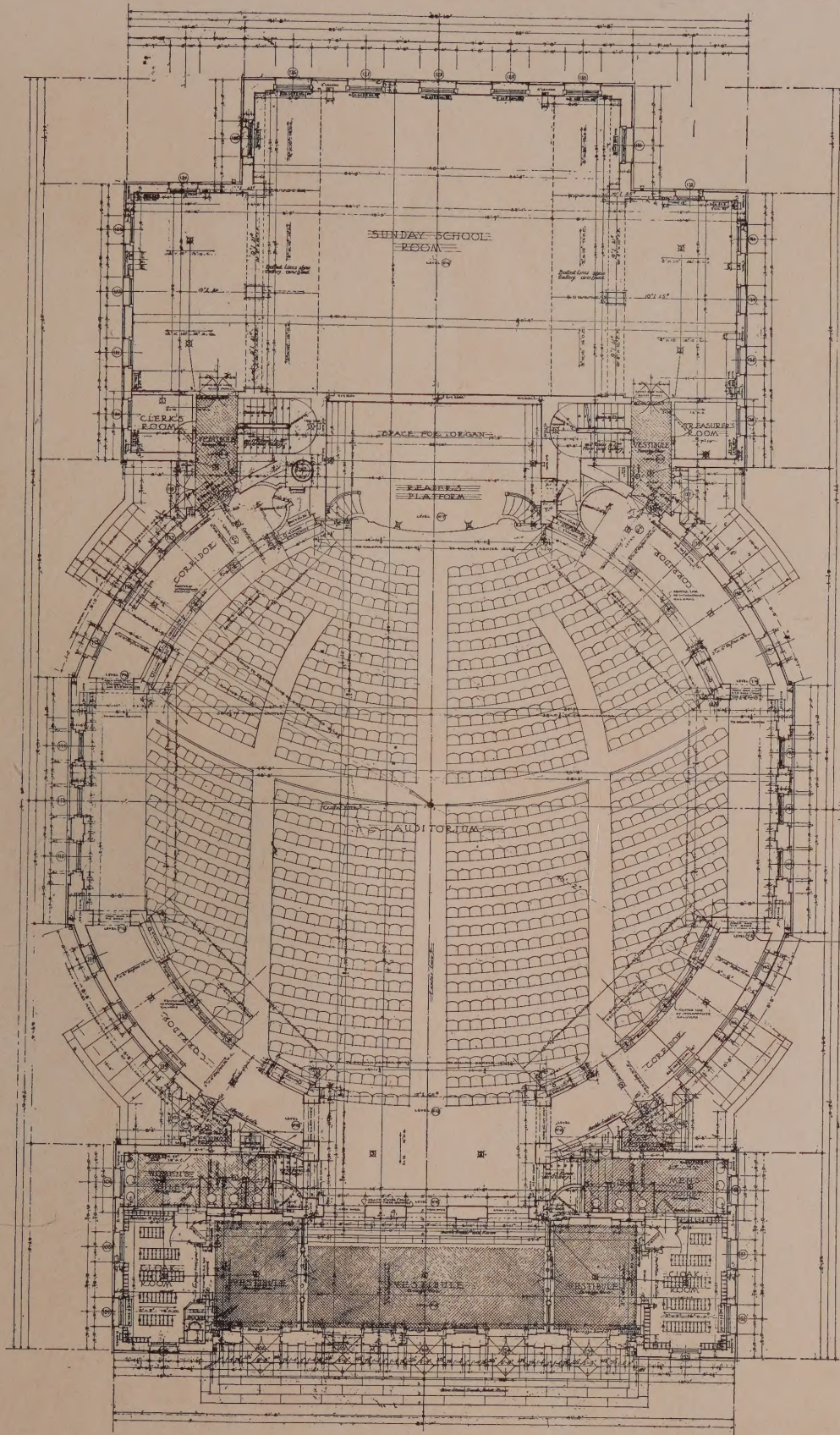
First Floor, Ward Building.



RESIDENCE, EDWARD DICKINSON, KANSAS CITY, MO.

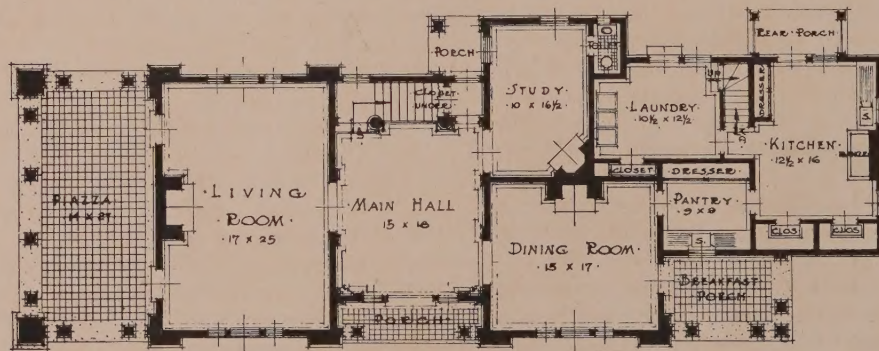
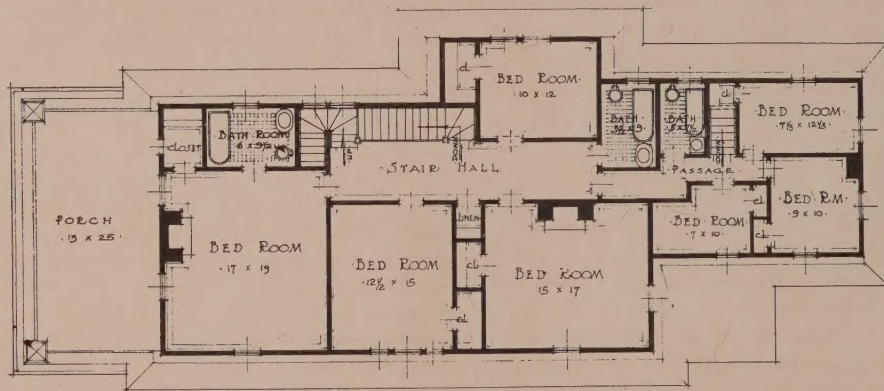
Kinnear Pressed Radiators

A. Van Brunt & Co., Architects



PLAN, FIRST CHURCH OF CHRIST, SCIENTIST, PHILADELPHIA. (See plates XXXVI and XXXVII).

Carrere & Hastings, T. E. Blake, Architects.



COUNTRY HOUSE AND PLANS, HEWLETT, L. I.

Aymar Embury II, Architect.

(Continued from page 50)

panels between the windows are also of pattern brick. The number of buildings in which color has been introduced by means of variations in the brick work is notably on the increase, and architects have been quick to seize the opportunity to execute their work otherwise than in monotone in a way which was both delightful and attractive and which time will improve and not destroy. Of those features of the building which are not quite successful the most pronounced is the placing of doorways under the piers of the corners. This was unquestionably an essential to the plan and as such has probably been managed as well as could have been expected. City buildings contain very often this defect, since the requirements of space and convenience are often dominant where the consideration of pure design would demand a different solution. The building as a whole is distinctly a step forward in the development of architectural endeavor, founded, I suppose, in a measure upon Italian, and is a contribution to the science of planning a façade with large openings and small masonry surfaces which is worth filing away for reference when future designs of this sort require it.

COMMENCING PRACTICE.

MANY young architects follow in their father's footsteps. Others succeed to the practices of their principals, first joining them as partners. Others, again, though a small minority, adopt the more risky course of buying a partnership or a practice. To none of these does the problem of commencing for themselves present itself in a very severe form, but the majority of those who have entered the profession have to discover where, when, and how it is best to start for themselves, for it is needless to say that, in every single instance, this is the Mecca towards which their eyes have been turned, from the moment of their first entering an architect's office or an architectural school, says A. L. Davis in the London *Engineering Record*.

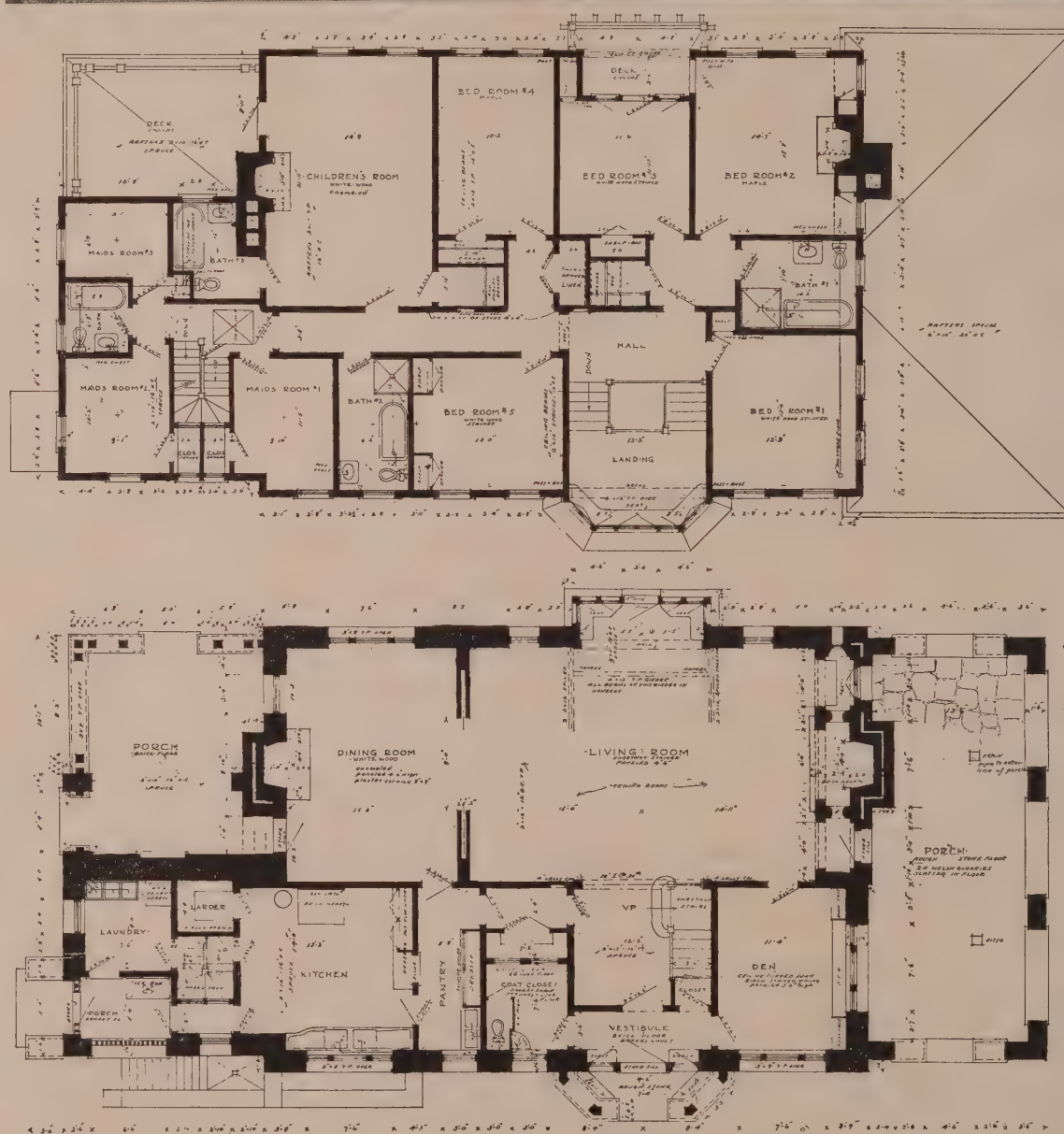
These three questions of "Where?" "When?" and "How?" have a habit of answering themselves in a large number of cases, but "Where" is that which most frequently has its own answer. It depends upon the man's own surroundings and circumstances so greatly, that often there is no choice in the matter. The locality is settled by the fact of his having lived there from his earliest childhood, and because all his family and business connections are bounded by a small circle, so that when he has sufficiently advanced in his training to be able to undertake work, it is brought to him by well-wishers amongst his friends without much seeking. If his efforts prove successful, other similar work follows, and a clientèle gathers. Any effort to break away when circumstances like these determined the location of the future practice is, perhaps, rash, or, to say the least, bold; yet there are cases where it is more than justified. They are rare indeed, for they are those in which the beginner is a man of more than ordinary capacity. Probably only the winners of great students' prizes, or those who have succeeded in open competitions in their early years, are justified in thus starting in one of the larger centers, aiming at a high place in the profession from the outset, instead of being contented with a reasonable and probably more solid practice and a more settled income in a country town. All who think of doing this should consider their position well in advance. They must be assured, for one thing, that their ability is

considerably above the average. Young men may well be dazzled at the success which others have achieved before they have reached middle age, but there is a reverse side to the picture, which demands attention before any irrevocable step is taken. Those who do the biggest works have rarely much other practice than that which they obtain by means of competition, and even the most successful competitor does not expect to win more than a small proportion of the competitions for which he enters. He may have a run of luck for a year or two, and then for several years he may be entirely unsuccessful. His income will run up suddenly, and then drop as quickly. He is never so sure of what it will be as is the man with a steady country practice. At the same time the possibilities are much greater. It is necessary, therefore, for men of even more than usual capacity to think several times before they deliberately choose the higher walks of architecture, when there opens before them a definite prospect of practice, secure, and moderately lucrative, upon a somewhat lower plane. But the choice has to be made, and it must be definite. It is almost an unknown thing for one who has achieved success in a steady country practice to rise afterwards into the very front rank, or for the two different classes of practice to be followed by the same individual. It seems as if, on the one side, the man who takes up monumental work cannot be bothered with the many petty interests of the country practitioner, and, on the other, as if he who is once immeshed in the multitudinous concerns of country work will gradually lose his capacity for dealing with large architectural problems.

When there is nothing which would particularly draw a young man to one place or another, a country town still offers the best prospects of a satisfactory opening. Where there are something under forty thousand inhabitants, a young professional man soon becomes known. Within a year from his entering the town he will probably be recognized by all the other professional men and the leading tradesmen. They will know his business, and, to a great extent, they will have gauged his capacity, and if he is made of the right stuff, he will begin to gather a practice around him. In a larger town, the process of becoming known is necessarily slower, while it is often a hopeless task in the Metropolis, unless care is taken to select a district, or to cultivate a clique, and specialize accordingly. The average gross income needed for a town practice is also higher, owing to the many additional expenses necessarily incurred. It is fairly evident that a less strenuous and more satisfactory life is generally followed by those who are residents in comparatively small places, where it is always possible to obtain a local reputation, and often well within the bounds of probability that a really large architectural practice may be built up, extending over several adjacent counties.

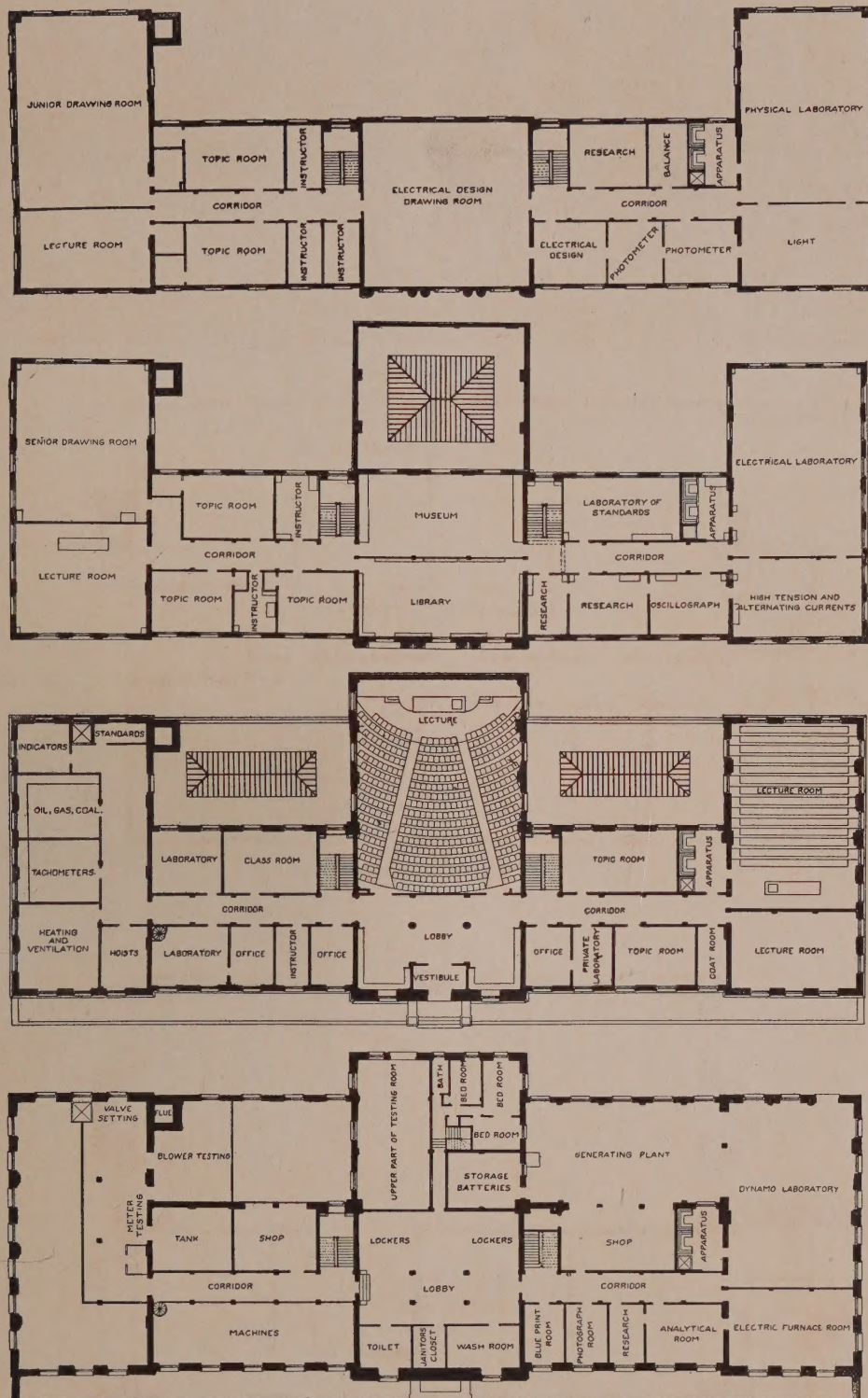
As to the date when a start should be made, there is less doubt. Clearly, nobody should start for himself until he has properly trained. This rarely happens much before a man is twenty-five years of age. At least a year before starting should be spent as an assistant subsequent to school training and pupilage; but by that time such a year will have passed. Some may start earlier, and others may safely defer it to a somewhat later date. This depends to a great extent upon individual character, and also upon position and available capital; for it must always be remembered that a practice is not built up in a day, even under the most favorable circumstances. It can hardly be expected that the neophyte will

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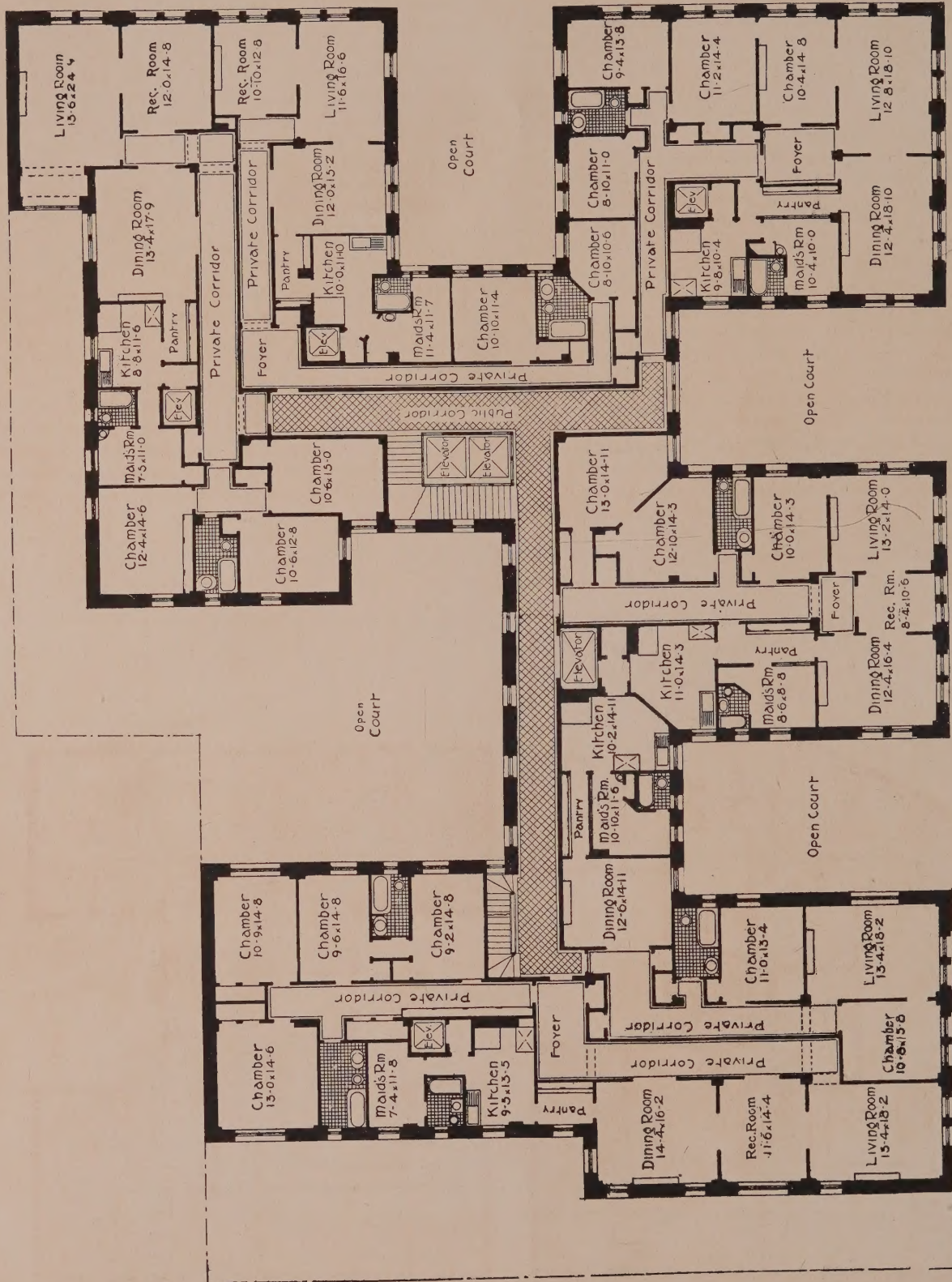
PERSPECTIVE AND PLANS, HOUSE, NORWALK, CONN.

Alfred C. Bossom, Architect.



PLANS, SAGE LABORATORY, RENSSELAER POLYTECHNIC INSTITUTE, TROY, N. Y. (See plates XXXII and XXXIII).

Lawlor & Haase, Architects.



TYPICAL FLOOR PLAN, THE TURIN APARTMENTS, 93RD ST. AND CENTRAL PARK, WEST, NEW YORK. (See plate XL).

Albert J. Bodker, Architect.

(Continued from page 59)

become thoroughly established within a much less period than five years. For the first year, very little will be earned—certainly no more than enough to pay office expenses, and even this may possibly not ever be actually handled, for those who employ beginners are frequently such as established men refuse to accept as clients. The man who has not plenty of pluck with which to face the possibility of failure—and almost certain to turn it into success—at twenty-five will often, by the time he is thirty, have lost a large proportion of his assurance, and have become much more cautious, and less prepared to take necessary risks. In any event, a man who is still an assistant at thirty-five years of age may pretty well make up his mind to remain so till the end, and that is a very poor outlook.

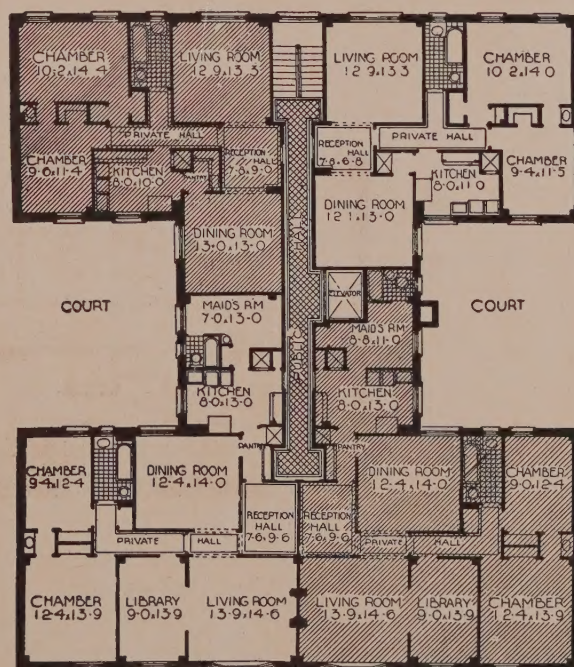
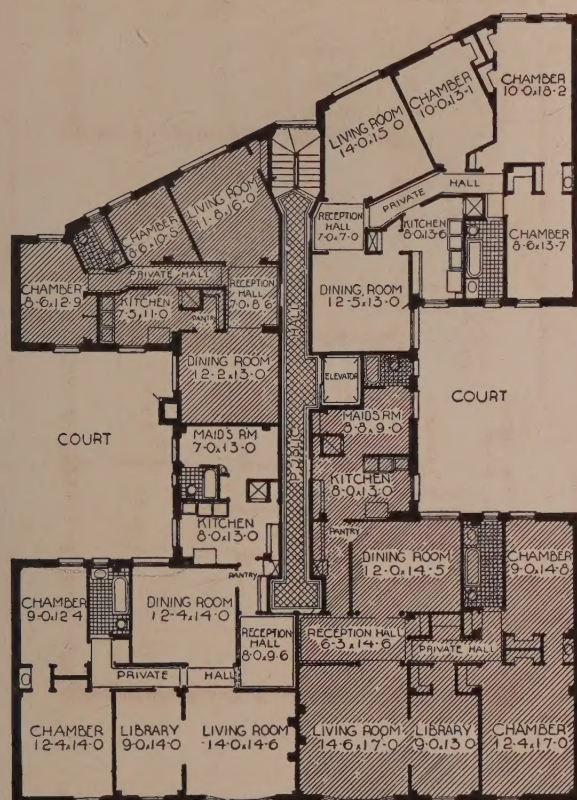
If it be granted, now, that a start has to be made during comparative youth, and that the right place for opening an office is a town of moderate size, the third question is, How is this to be done? Of course, a certain small amount of capital is required, but this is rarely more than, with reasonable economy, can be saved by an assistant from the salary he is receiving in the course of some three years, for a young bachelor can live comfortably, and pay his office expenses, too, for some \$2,000 a year, provided that he limits his extravagances to such things as are likely to bring him into contact with probable clients. Possibly, it may pay to take part in local politics, and, within reason, social acquaintances are useful. As a matter of course, if there are any local archaeological societies, the young architect must join them, and he should be most careful, also, to make

himself persona grata to the older architects who have already established practices in the locality. There is more professional jealousy in country towns than anywhere else, and it always acts detrimentally to the beginner. Professional etiquette has to be strictly observed; but, taking it as a general rule, the young man makes no mistake if, shortly after first putting up his brass plate, he pays successive visits to the older men, taking them, preferably, in order of seniority, and making himself known to them directly rather than indirectly. With those who are very much the seniors, this is a particularly wise thing to do, for the young man can approach them from the standpoint of his youth, and seek their advice and guidance, which they are only too glad to give if they are asked in this way.

CERAMIC MOSAICS.

THE word "mosaic" has nothing to do with the law of Moses to which a word of the same form is applied, but is derived from a Greek word which refers to the Muses, the goddesses who were believed to preside over the arts. Mosaic and music have thus a similar origin and this serves to point out the extreme antiquity of the art. There is no doubt that the use of mosaics was known to Egyptians even as far back as the days of the Pharaohs, while fragments have been obtained from Assyria. It is scarcely necessary to add that the Greeks and Romans made extensive use of mosaics in many and various ways.

The art consisted, originally, in laying small cubes of colored stone in cement or mastic so as to produce decorative patterns. From this there was developed, possibly about



TYPICAL FLOOR PLANS, APARTMENTS, 521 AND 523 WEST 112TH ST., NEW YORK. (See plate XLI).

Lawlor & Haase, Architects.

the beginning of the Christian era, the use of an artificial stone or semi-glass in which a clay tile was covered with two thin sheets of glass between which gold leaf was laid. The whole was then subjected to sufficient heat to melt the glass and thus to fasten the gold to the body tile. This was then broken into pieces of the required size. Of course, this description is founded upon an examination of the finished work and its authenticity may well be questioned by a ceramist who is aware of the extreme difficulty of causing glass to adhere to clay. More probably the glassy coating was used as a powder, in fact, being nothing more than a prepared glaze.

About the fourth century actual glass was used, without the backing of a clay body, but in part retaining the use of gold. The Greeks were the most successful workers in Mosaic and many churches in Italy and Sicily bear evidence of their skill. In the middle ages the Italians took up the work and after a long interval the art was revived in the renaissance. St. Peter's at Rome was decorated in mosaic early in the seventeenth century.

Up to this time there was no thought of making the tessera from clay in their final shape. All the pieces were broken and chipped as required. The development of the tessera as a species of tile is of recent date. And yet when a modern art has such a reliable tradition behind it there is every reason why it should be upheld and defended. There are some who disregard usage, believing that a process or an art is its own justification. This should be true, of course, but there is a deep seated satisfaction in the thought that the ancient craftsmen were of the same opinion.

The tesserae for modern mosaic work are formed from a mixture of clays and minerals with the proper coloring ingredients. The palette of colors is extensive but rather low in key as is proper for structural work. The mixtures are so calculated that upon exposure to the heat of the pottery kiln a perfect vitrification is secured. This means that the morsels of burned clay are impervious to water and need no glaze to render them sanitary. For the shaping, a steel die is constructed so as to strike a number of pieces at each pressure. The material is fed to the die in the form of damp dust and the stroke of the press causes this to cohere into a solid mass, the shape, of course, being that of the die in which it was made. These shapes may vary to a considerable extent. Where geometric patterns are to be laid the hexagon is a favorite form. Circles and squares are largely used and occasionally the tesserae are made irregular in shape.

In modern times mosaics are used mainly in floors though there is no reason for this reservation either from the point of view of structure or considered simply as decoration.

The range of color which may be obtained in ceramic mosaics is such that many decorative effects can be secured. There are several methods of arranging the pieces. One generally adopted is that the design, laid out geometrically, is repeated in the tesserae by the provision of a tray which is divided accurately into compartments each the size of one of the pieces. This tray is filled in accordance with a portion of the drawing and a sheet of adhesive paper is pressed upon the whole and allowed to dry. When lifted each fragment is found in its proper place and the tray is ready for refilling. The sheets are then numbered and the tile setter lays them on the floor upon a bed of cement in the order indicated. The paper is then washed off and the joints are properly filled. This gives, in the finished work, an effect similar to cross-stitch embroidery. Curved lines must be trans-

lated into terms of spots and only two directions of line, rectangular and diagonal, are possible. If the designer keep this in mind in laying down his pattern many interesting and beautiful combinations are possible and upon a large scale, as in an extensive lobby or hall the effect is excellent. There is, however, a possibility which in the modern work has scarcely been considered. This is the direct laying of irregular or even of uniform pieces in disregard of geometric form. A reference to some of the ancient work will make this clear. The design is prepared and enlarged to the actual size. It is then cut up into sections which may each be handled in one spreading of cement. The ground is prepared and the tile setter traces the design upon the soft surface and lays tesserae of the proper color along the lines, whether curved or straight. In this way, section by section, the whole work, whether floor or wall, is carried out. This method has manifest advantages. The work is removed from the cross-stitch appearance and is, in fact, a real encaustic painting. In the sectional method of paper sheets it is unavoidable that the lines where one paper joins another should sometimes be in unpleasant evidence. This is entirely avoided in the free laying plan and a very much larger artistic presentation is possible. On the other hand, it has the disadvantage of an increased cost, although in these days of elaborate home-building this is not an insuperable objection. Probably the greatest difficulty will be found in the scarcity of men who are capable of interpreting a drawing in terms of ceramic fragments, however varied may be the colors at their disposal. And yet, why should not this art be as fully developed as is that of stained glass? If it were possible for the interior of an enormous cathedral dome to be covered in mosaics by the craftsmen of ancient time, for the figures of saints in gorgeous draperies to be expressed with the utmost fidelity, surely there is a reason for the use of mosaics in modern, if more modest, schemes of decoration. It is certain that tile manufacturers stand ready to supply the material in almost every color and in all sizes and shapes. It is certain also that such work is perfectly structural and everlasting. In conjunction with a tiled fireplace nothing could be more beautiful and appropriate than a mosaic hearth, while the walls of vestibule or entrance hall cry aloud for just such treatment.

Of course, in any plan of decoration a motive should be adopted which is capable of more or less conventional rendition. The age of florid pictorial treatment of structural surfaces has passed. A basket of flowers no longer hangs in bold relief on a wall which should be flat, nor does a watchdog, woven in natural colors, spring from the door mat to greet a visitor. This is clear gain. The art of building decoration is essentially structural and should be carried out in view of the possibilities and limitations of the material employed. The colors which the fire has rendered permanent become also harmonious and the designer is equipped with the means of expressing his thought without violating the sense of surface.

Nor is the treatment limited to a single unit of size. The grading between mosaic fragments and single tile of larger area may be as complete as is desired, though for some purposes a more pleasing color mass can be secured by the union of a number of small tesserae than by the employment of a single piece. The time appears to have arrived for a more extended use of the art of mosaics and in the constant search for new development in interior decoration this should not be neglected.